

JENNY JUNE

On How Women Should Dress.

The Artist Tells Them of Their Sins of Omission and Commission.

Pointing Out the Narrow Road of Art and Beauty.

The New Hats and Bonnets for Spring Wear—Novelties in Materials—How Spring Gowns are Made.

Special Correspondence.

New York, April 9.—Mr. Edmund P. Russell, the rising young artist, who has excited much interest of late by his lectures on art as it relates to dress and every-day life, says that the dress of women is controlled by the word "stylish," which means one thing to-day and another to-morrow; whereas it ought to be governed by expression, which is the outward evidence of interior taste and character. He declares that art is not drawing, but that it underlies all of life and brings us into harmonious relations with all the forces about us. He deprecated the wearing of tight-fitting dresses by large women, declaring that while it deprived them of majesty it vulgarized them and gave them an appearance of bulk, of meat bulging out in every direction. He thought large women should be proud of their size and rather increase than diminish the grandeur of the effect. There is no reason why all women should be reduced to the painful degree of slenderness.

He thought the figure should not be revealed, but suggested by the motion of graceful clothing; that it should not be fitted like a ballet dancer with lights, but draped for warmth and for harmonious relationship with itself and with its environment. He deprecated the use of detached figures in stuffs, such designs as said, looking out from a contrasting surface: "Look at me! I am a waterlily, or a rose, or a tulip, or an asparagus, or a bunch of grapes. I am prettier—at least more attractive than the real thing itself." Designs of distinctive character may be used where the object is large enough and the folds of a dress to conceal and suggest, rather than to display, but a woman's dress should "speak," not talk. Its lines should yield to every motion of the figure and should suggest every possibility of beauty and grace without saying by ostentatious display. "I am beautiful," I am graceful." He cited Ellen Terry as an example of gracefulness and perfect harmony of color and design in dress, but said that generally the dress of women was like the furniture in our houses—a mere collection of unrelated parts.

ILLUSTRATED BY EXAMPLE.

Some of the stuffs designed and manufactured by the Associated Artists (Mrs. Wheeler) were exhibited as models of beauty and of skill in manufacture. The materials were designed for upholstery purposes, but after much close examination he found nothing suitable for artistic dressing. The reverse side of the richest stuffs were best suited for dress purposes because on these the colors were blending in shimmering beauty through which the designs were outlined and suggested like the landscape in a lake. Some looked like cloth of gold on the under side and in all it was quite a subject for discussion which was the prettier.

The soft silk and silk of light nature he recommended for the slender and willowy women—the more massive texture for a large woman, who should wear Watteau, princess dresses from the shoulder, but no tiny lace ruffles, or small ribbon bows, or coquettish little dippity of that sort.

He was very severe upon corsets and bustles, upon whatever tended to check the natural growth and development of the body, to prevent full and deep breathing, or to alter the pure outline of the human form. An error of this kind he considered more serious than we could imagine, because the mischievous did not end with the misplacement of the loss of vital power of any one organ. It changed the relation of the human being to the whole human race and made him a discord instead of a note of harmony.

But he had nothing to say to those who wanted direct instruction as to how they should dress—what colors and textures they should employ. The only suggestion he had to make was that the hair furnished the key note to becoming color, and that no dress could precisely be devised that would suit all dress reformers to the contrary, notwithstanding. The ultimate dress would be partly the result of the general intelligence of the race; partly of the taste and cultivation of the wearer. He thought an ugly thing—a sin and an affliction, though often we are not aware of it, and the world has suffered, or rather had not begun to feel the joy it would experience in a knowledge and adaptation to the true relation of beauty and harmony to activity and growth. It had been, he thought, an infinite pity that religion had, disregarding the same gold chain and holds all goodness in a loving embrace and is a religion in itself.

THE NEW HATS AND BONNETS.

There is little that is new in shape in bonnets, but much that is new in trimming. The small capote still lingers, but shows many varieties of brim; some are curved in at the top and flare like little outspread wings. Others copy the Maria front of the Maria head dress. Still others show a modified poke. All have a brim of some kind, and are not more crown fitted to the head. The hats are the most aggressive in appearance. The majority are so unlike what one would naturally select for a modest girl to wear that it is surprising how they could have been manufactured for such use. The crowns are enormously high and are still more exaggerated by the arrangement of the trimming. The whole effect is bold and very pronounced, and for such customers as will not tolerate styles of this description the milliners are using all their ingenuity to tone down and modify by a simple arrangement of quiet materials and softly blended tints and colors. The general impression of the bonnet for spring and "between" wear is not very different from that of the autumn. Indeed, the styles might very well be interchangeable; the same netted gold and embroidered crepe, the same gold chain and balls and pins and other ornaments, the same gold lace; and the same dark shades of color. There is an entire absence as a whole of the freshness that one welcomes and craves the spring, and it is only a critical examination in detail that reveals here and there a quaint little bonnet of pale straw or transparent lace, the former trimmed with a new wide ribbon in soft colors and medieval designs

set up on the top of the crown—in loops after the Alsatian fashion, the folds pinned down with small gold pins with tiny hammer heads or acorn tops in miniature. The interior of the brim is faced with a soft puffing of soft plain silk, the tint of the ribbon ground, but there is no other trimming except the strings which may be velvet and tie at the side.

CHANCES FOR ORIGINALITY.

There are possibilities in the materials provided this season for lovely composition in millinery; but they are expensive and the popular method is to pile up a quantity of cheap and showy bits of material and tin-selled ornaments and call it "fashionable" or "stylish," and then it is swallowed without question, like a pill in a capsule.

In the way of original combinations nothing is prettier than pale shades of ecru and fine gold or ecru and white. Ecru is a rage again, and it is much associated with high color; but it is much more delicate and artistic in combination of soft tints without any effect of contrast. The gold, too, that is used for the finer kinds of fabric is very different from the ordinary put into cheap millinery. The first is real Japanese gold thread twisted round a base of silk, cotton or linen; the other are mere threads of baser metal which tarnish immediately and spoil the articles to which they are applied.

A novelty introduced last season but widely popularized this spring, consists of an open mesh material in pale ecru tints upon which designs are printed in soft colors—quaint heraldic devices. It is a fine canvas grenadine, known as etamine, and appears largely in handkerchiefs and scarfs, the shield borders and lines, dots or stripes fast and representing the tapestry of cross-stitch. These are used for the trimming of hats and bonnets—the scarfs for the former, the handkerchiefs for the latter—the prettiest simply pinned on and left in soft folds and bows without any addition of wings or aigrettes or pompons or hideous bunches of mixed flowers with gold or green metallic grass.

FEATURES IN DESIGN AND DECORATION.

The trinity which is found in nature and underlies all art is conspicuous in design this year. Instead of single dots we have them in threes; we have the new ordinary clover leaf pattern in outline on the new foulards, three small rings interlocked or three feathers, stiff and prim, set up like a Prince of Wales's plume. Some of the three half moons will overlap each other, or a trifle effect be given to a minute flower, its leaf and bud passed through a ring.

Round figures are also in great vogue, some in outline, some filled, some half solid, the other half traced in a fret or lozenge, and others outlined or interlocked. The water patterns have mainly disappeared. The figures are smaller, show less of the contrasting color, and are in finer lines. The immense detached figures of last year have wholly disappeared. There were never fit for women's dresses. Nature's look at the rose or tulip might be, each one said: "Look at me," and the whole effect was noisy and distracting. Dressmakers, too, were much embarrassed by them, finding it impossible to adapt them to the fitted basques, tight sleeves and narrow backs which they were called upon to make. Figures are detached and somewhat large upon China crapes intended for house dresses, but the colors are very soft, the shading delicate, and the designs do not consist of one flower, but of a small group or spray. Moreover they are not cut up into basques, but are made into Watteau house and tea gowns with the long lines and loose plait in the back and lace cascaded in front. Greek designs of the particular form of honeycomb which is so familiar in Greek art and scroll patterns, appear in ribbons and particularly upon the etamine fabrics used as draperies with plain materials. There's not much discrimination in this arrangement. It is not Greek meeting Greek, nor Greek hobnobbing with Roman and Egyptian, and all classes of polite and well read sellers as "no-de-oval."

One hard and unbecoming fashion has been discontinued—at least abroad. It never did find much favor except with those who are bound to copy any mode, no matter how absurd, which they are told is the latest in style or fashion. It is that of leaving the edge of the dress next the skin without the soft intervention of lace or tulle. There is perhaps one woman or young girl in an hundred thousand who can stand this close contact with hard, dark and unsympathetic material, but no one who is not a devotee of lighter lines and a gentle influence next the skin.

HOW SPRING GOWNS ARE MADE.

The Worth costumes which have been seen this spring are made without draperies or looping. The skirts hang in folds at the back over a very moderate tournure which is removable and consists of a small hair cushion, or mattress as it is sometimes called, for cloth and heavy silk, or a light spring "mattress" buttoned into the back of the flounced petticoat for lighter dresses.

A combination costume in plain smoke and velvet figured wool shows a perfectly plain skirt which hangs in large folds at the back and has no ornamentation except straight side panels of the figured material enclosed in five in stripes of velvet the same shade as the figures. The high waist and sleeves are of the figured material, a Swiss bodice of plain velvet completing the costume.

A dress of ecru vicuna is embroidered all over with shaded leaves in brown chenille and finished with a little Persian jacket of soft, fine, silk plush in a medium shade of the brown.

The old fashion is revived of sleeves differing in material from the dress, the very stylish costumes are made of broad velvet with pointed bodice of pleated sarah, a beaded waist and a strip of the sarah covered with the beaded let in as an insertion into the sleeves of broad velvet the length of the arm.

The late textures and designs in the Nan-cariel are so rich without being heavy and have so much the appearance of silk velvet that they can be and are worn by the most fastidious, while the plain are especially desirable for making up as skirts and with wool, become more serviceable and less susceptible to the influence of weather than silk velvet.

A DRESS OF BLACK SARAH.

Mounted on a thin-willed silk lining has a pleating round the bottom; a straight full back very slightly draped at the sides; and a front draped across in irregular folds. On one side are some loops of satin ribbon; on the other a cascade of handsome Fustian lace which is revived this season, and when of good quality is a very fair imitation of oriental. The bodice cut in two short points front and back with a full length of lace at the back has lengthwise tucks and cascades of lace in front in addition to the standing collar of narrow folds finished with interior lace, the sleeves matching.

A pretty house costume for a girl consists of a skirt of red wool, striped three times round, above the tucked hem with black ribbon velvet. The overdress is of red wool, perfectly draped over the waist and hips and a medieval bodice outlined with the velvet and serving as a border. A velvet pocket is also fastened to the left side.

A jacket which will be very fashionably worn this season is closed at the throat, open to display the vest or full muslin or lace shirt, but cut straight round in a line with the waist or to cover the upper half of the bodice. This is newer than the entway, or zouave jacket—and more becoming. It

should be made in a hand-made material—velvet, silk plush, satin or fine cloth—lined with silk plush, or with gold beads the size of peas, or with cut garnets, or with several rows of narrow real Japanese silk plaids, in ruby or any dark or high color they may be worn over thin white or black dresses, over cream lace toilettes, and will conveniently enrich simple summer toilet dresses at hotels and watering place dinners and dances.

BLACK AND WHITE DRESSES.

Black and white dresses, the majority beaded, are in greater demand than ever, young girls wearing them as freely as older women. The new designs show entire beaded fronts and sleeves; skirts full, and straight at the back; and plain or full bodices with skirt or vest fronts—beaded as before remarked. Some have a flounce of the silk in clustered or plain knife pleatings, the lace falling over the top, but in others, the flounce of lace extend to the foot of the skirt found at the back, the flounce protecting only the beaded edge of the front.

Among the novelties in materials are five beautiful wools accompanied by clustered stripes to shaded velvet as trimming. Used as a straight bordering it looks like black silk, and care must be used to avoid this effect. The best modistes arrange the stripes in diagonal lines or make panels of them, with perhaps a straight strip across the lower front and the stripes put together to form a narrow vest. They are also used for the cuffs and standing collars, but as the width admits of only two of the stripes being used for these purposes they can be put on straight without detriment.

The embroidered costumes reappear and consist of a very deep flouncing which by edging with lace and seven-inch knife pleating can be used for the entire skirt. The pleating is made from the plain material used for the bodice and apron or hip drape—two widths of embroidered trimming to match being employed for the completion of these parts of the costume.

SPRING WRAPS.

There is nothing new in the small jetted and cloth wraps imported or manufactured for spring wear. They are very dressy, either covered all over with jet or have jetted sleeves and have draperies of lace. The lace if not real even upon wraps at \$80 and \$100 each, but a clever imitation of chintilly, jetted and outlined only being a little more than the body part of the wrap. The body part of the wrap is very small and forms either a visor or mantelet, but a flow of lace at the back and often upon the shoulders, sometimes forming flounced sleeves, adds to the appearance of size. There are also elegant little wraps with trimmings of chenille fringe or passe-trimmed with fine embroideries of silk and jet and bordering of ruffled lace. The jetted grenadines, made in the piece, are applied both to wraps, as sleeves, or entire; and also to dresses. When used for wraps the body part is often made of dull satin or ecru Rhadames. Satin is to be used in conjunction with jetted lace and grenadine very largely, for elegant costumes, the dressmakers say.

The cloth wraps are not left out by any means, but they are mainly in ecru tints with trimmings of chenille fringe or passe-trimmed with fine embroideries of silk and jet and bordering of ruffled lace. The jetted grenadines, made in the piece, are applied both to wraps, as sleeves, or entire; and also to dresses. When used for wraps the body part is often made of dull satin or ecru Rhadames. Satin is to be used in conjunction with jetted lace and grenadine very largely, for elegant costumes, the dressmakers say.

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LITTLE FOLKS.

"Say, Mr. Snobby, can you play cards?" "Why, no, Johnny. I can't play very well."

"Well then, you'd better look out, for ma says if Emma plays her cards well she'll catch you."

Little Mand had heard of frames, and one evening, as two young men passed through the village, each with a satchel on his shoulder, one of her sisters inquired who they were. "Hush!" said Mand. "Them's cramps."

Once Marty sat on the floor tailor-fashion, and after playing for some time, he found that one of his feet was asleep. In a minute he was up and off to find his papa. When he returned he said: "Papa, I've got a cold. Oh, my foot's so awful dizzy!"

Little Jack's brother had the mumps badly; his face was terribly swollen. Jack sat at the sitting-room window one day, looking out at the passers-by, when a very stout old pedler strode past. "O mamma, come quick!" called the little fellow. "Here's a man who's got the mumps awfully in his stomach!"

A little girl, a member of a family in which strict discipline is maintained, stood one evening beside the window, watching the moon sailing along so grandly in the sky. As it went behind a cloud, she said to herself, exclaiming excitedly, "O mamma! God has put the naughty moon in the closet!"

Said little Arthur, a four-year-old: "Mamma, why do people wear spectacles?" "Because their eyes are not good." "Why are they not good?" "Because they are born so." "What is born?" "Why, God makes them, and the doctor says they are born so." "God make them with spectacles, then?" "The mother had a call in another part of the house just then."

An Old Game in a New Way.

[Chicago News]

"Nellie, let's you and I play inventor?" "How shall we do it, Tommy?" "Why, you be the inventor and go in and get some cookies out of the box, and I'll be the capitalist and come along and eat them all."

"But what will I get out of it?" "Why, you'll get all the fame. I'll fill mamma it was you who took the cookies."

Imitating Their Elders.

[Detroit Times]

They were walking down the street a few days ago. Neither spoke. The pair had evidently had a lover's quarrel. Her face was stern and her eyes half an inch above the ordinary height. He was glum and miserable. Tears seemed ready to start in his eyes. The full width of the sidewalk separated them. Several persons passed and looked on. Suddenly, he burst into tears and ran across the street. She looked sad and lonely, but her teeth were firmly set together and no sound did she utter. A gentleman spoke kindly to her, and, bursting into tears, she cried:

"Art's runned off, let me, oh dear!"

He was not over six or eight years of age; she, probably five. They had been sweethearts, but had had the usual luck.

His Pa Had a Cloven Tongue.

"Who preached to the disciples on the day of Pentecost?" asked a Sunday school teacher of her class.

"Peter," shouted the class in chorus.

"And what happened unto him?"

"Cloven tongues," said the class.

"What is a cloven tongue?"

The class remained silent and the teacher was about to explain when the small boy exclaimed:

"My pa's got one."

"You are mistaken," said the teacher. "This was a miracle, and miracles do not occur now."

"Yes, he has a cloven tongue," said the boy. "For I saw him cut a clove in his tongue this morning as soon as he took a drink out of a jug!"

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VARIETIES.

This season's orange crop in Florida is the largest ever known.

A melon on a shrub is the latest fruit novelty reported from California.

There will be three quakers in the next Congress; undoubtedly they will be great friends.

The number of mules attached to the hearse denotes the respectability of a funeral at Rio Janeiro.

"Write something on Lent," said the managing editor. And the editor sat down and wrote: Umbrella.

The largest vineyard in the world is in California and contains between 3,000,000 and 4,000,000 vines.

The southern part of Africa has 70,000 fether catches, producing \$5,000,000 worth of feathers annually.

A New Hampshire court has been called upon to decide whether a woman may marry her deceased husband's father.

Greenlanders, it is said, live in the hope of a warm heaven and a cold place for the wicked. H—l is no terror for them.

Swiss have been known to live to the age of 300 years, and Cuvier thinks it probable that whales sometimes live 1,000 years.

A Virginian man by the name of Green has married a Miss Appel. Their offspring will probably go by the name of Green Appel.

A Kansas man's six children have no names, and he proposes that they shall choose names for themselves when they get old enough.

The London newspapers have curious comment upon anything that appears in the columns of another.

Switzerland has a local option liquor law. If any body feels aggrieved for the loss of his liquor he can get high at any time, just by going up in the Alps.

The moistest climate known in India is Cherrapunjee, where over a small area, the yearly fall of rain is more than 610 inches, or about fifty one feet.

An April lady resident of Georgia boasts of having won in us, and without a break in it, a sister which she purchased when married, sixty-one years ago.

"How to Get a Public Office" is the title of a book now extensively advertised. It is needless to say said book will have a greater circulation than the Bible.

A two-year-old child in Macon, Ga., is exhibiting no little interest as a musical prodigy by her singing, and also the playing of her own accompaniment on the piano.

The prediction is made that the clock of the future will run perpetually, being so constructed that the changes of temperature between night and day will wind it up.

A Connecticut Senator is quoted as saying of a brother Senator, in debate, that he was a gentleman "whom I have always found generally in the right on most questions."

An agricultural journal says: "Spring is the best time in the year to move bees. It may be, but if a bee settles on your neck, or any other portion of your anatomy, in the fall, don't wait until the spring to nix it—Norrivtown Herald.

One of the cases reported at a recent meeting of the charity organization society of Washington was that of a professional beggar who has two dresses—a begging dress and a society dress.

His name appeared in the society columns of a city paper as receiving guests during the inauguration, and she was found to be living handsomely out of alms.

The Lower House of the Hungarian Diet has resolved, by a vote of 214 to 43, that Jews shall be allowed seats in the new Upper House.

Owing to President Cleveland's procrastination in making appointments, there is more swearing out of office than swearing in just now.

One of the greatest curiosities in Japan is the wonderful and almost indescribable variety of coins that are used daily, it requiring in some instances 1,000 pieces to make a dollar.

It is said that a plumber was arrested recently out west and the jury found a true bill. It is hard to believe some of the strange stories that come from the land of the setting sun.

President Cleveland has retained Ex-President Arthur's chief cook at the White House. What we want to know is, is this going to be a Democratic administration or what? We thought to the victor belonged the spoils.

A Chicago judge recently rebuked a person who was sitting in the court room with his feet placed upon the table, by sending him, through a bailiff, a piece of paper on which he had written the following query: "What's your boots do you wear?" The feet were at once withdrawn.

Theo, the singer, says that in Havana the thermometer three weeks ago was at 96 deg., and the most brilliant toilettes and décolleté dresses he had ever seen in a theatre were displayed night after night. The Spanish women were beautiful and their costumes were the American ball dresses of midsummer.

As a rather singular coincidence the recent session of the Arizona Legislature was organized on the 13 day of January for the thirteenth time in Arizona. It adjourned on the 13th and had during its session thirteen days. There was a tie politically in each branch, as well as in matrimony and oaths in a word.

New York gentlemen owning property amounting in the aggregate to \$300,000,000, have died within a very few years. So a correspondent takes the trouble to point out, giving their names and assets. Not one of these rich persons, so far as we can ascertain, settled to go when he was called, or took any of his funds with him.

The return of the census taken in 1882 gives the population of Russia in Europe as numbering 77,879,521, of whom 38,651,977 were males and 39,227,544 females, making, with the Grand Duchy of Finland and other parts of the empire, a total of over 102,000,000.

As a matter of interest at this juncture, the following exhibit of the area, population and revenues of the five isthmian States whose political union General Barrios has decreed, is presented:

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